WRUW 91.1 FM

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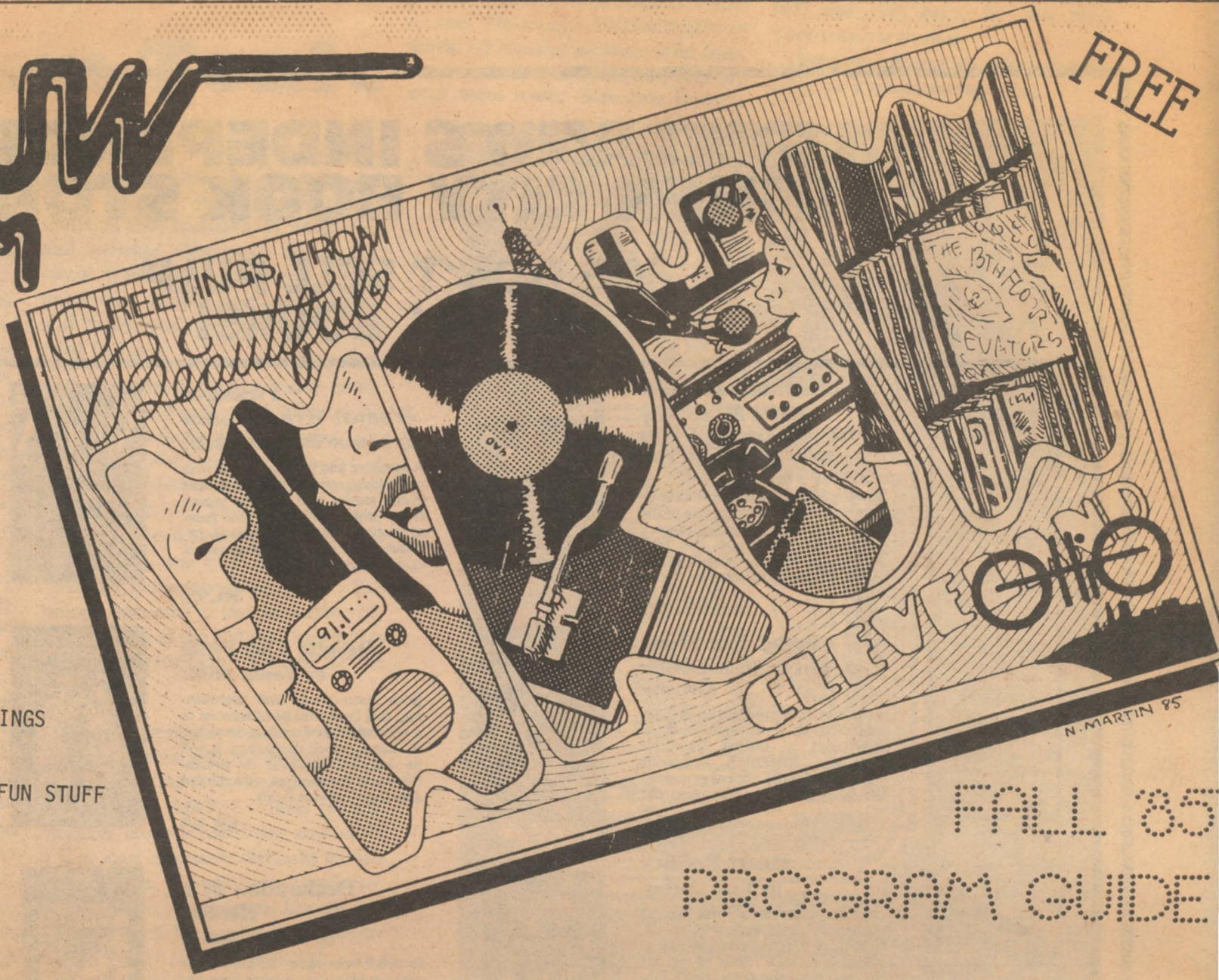

* MINIMUM TONIC
* CABARET VOLTAIRE
* SLICK'S RECORD GUIDE
* COMPLETE PROGRAM LISTINGS
* AND A WHOLE LOT MORE FUN STUFF

FALL '85

PROGRAM GUIDE

If you are a listener to WRUW, chances are you have a record collection and whether or not you consider yourself a record collector, you did collect them and they are records. Therefore, you *are* a record collector, and thus in need of this guide, which will help you "complete" your collection. This guide is not intended for the fanatics who must have every recorded note played sung or farted by some "star" they worship, but it is intended instead for the person who has a slight anxiety attack from fear that they be judged uncool whenever anyone scrutinizes their disks. Add the following disks to the junk you now own and you'll never know this fear again.

THE GREAT UNDISCOVERED RECORD YOUR FRIENDS DON'T HAVE

Every collection of records must include at least one record of great music by a group your friends have never heard. This allows you to "turn them on to it" and wipe the "cooler than thou" look off their puss. If you have average friends who listen to top 40, then any Bauhaus or Cocteau Twins LP will do. If they are semi-hip, you may have to go to a Crispy Ambulance album or maybe the 13th Floor Elevators. If your friends are real hip, then tell them you've got the greatest album in the world by the psycoanalytic-fargalblaster-compaction, but it burned up in a fire and there are only five copies in the world and the rest are in Tibet. They will be in awe. (Then hope they don't go to Tibet.)

THE BOOTLEG RECORD

For the uninitiated, a bootleg record is an illegal product made by criminals, of a live concert or studio farts made by some "star" that these criminals know certain fanatics will buy. Some are quite good and in rare instances the best packaged ones can substitute for the "great undiscovered record" mentioned above. The real purpose of having a bootleg in your collection is to show your friends you've got guts. Having a bootleg automaticaly connects you with the underworld, puts you on the F.B.I.s "undesirables" list, and allows the possibility of a police bust at any moment. Your friends will gasp. Warning: only listen to this LP with headphones and the lights out.

THE BOXED SET

This is the one piece in your collection that really defines who you are. Whether it's Frank Zappa's Old Masters (7 LP), the complete Bill Evans Savoy Recordings (18 LP), or a Jandek Box (25 LP). The box set lets them know you mean business. You need never again be bothered by the question "So who do you really like?" You can just nod in the direction of your boxed set of the Shaggs Outtakes (97 LP) and say "I didn't buy that to keep the other records company, now did I?"

THE JAZZ* RECORD

Everyone should have one jazz record, and it should be a good one, Mile Davis' kind of blue should do the trick. You don't have to listen to it, just keep it around in case you ever have an attractive person (whose sex is opposite your own) over and they turn out to be a jazz fan. If you have a jazz album, you can claim to be a jazz fan yourself. If they ask about your other records claim they were left by a brother who went off to college. If they ask where the rest of your jazz records are, claim they were destroyed by a fire and you only had time to save one thing and it was a choice between this LP and your mother, God rest her soul. If this doesn't convince them you're a jazz fan, start talking in disjointed sentences that don't make any sense. Jazz people call this "jive talk" and they love it.

*If you are one of those people who actually listen to jazz records, the same idea will work for you with a punk record. But instead of talking jive slit your wrists.

THE PICTURE DISC

This amazing invention rates right up there with the "Ronco in the egg scrambler". It's like having the cover inside the album. They don't sound as good as other albums, but if you watch the picture as it spins on your turntable the effect is almost the same as drugs without destroying your body in the process. (Warning: Do not operate heavy equipment after watching a picture disc.)

THE TV STAR RECORD

Lastly one must have one of the many LPs put out by any of a number of TV stars pretending to be recording stars. Some of the greats are Leonard Nimoy, Lorne Green, Wink Martindale and Sebastian Cabot who doesn't actually sing but reads Bob Dylan poems to music. If those snobby friends of yours still don't think you're cool, put this on and they will leave.

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UNDERWRITING ANNOUNCEMENTS

WRUW would like to thank the following area businesses for underwriting shows:

Bookstore on West 25th, 1912 W. 25th Street, Cleveland, 566-8897. New and Used Books and Women's Records.

Goose Areas Folk Music Center, 2175 Cornell Road, Cleveland, 791-5111. Quality Acoustic Instruments, Instruction, and Repairs.

Club Isabella, 2025 Abington Road, Cleveland, 229-1177. Fine Food, Drinks, and Jazz.

Platter-puss Records and Tapes, 679 E. 185th Street, Euclid, 531-6743. New, Used, and Collectible Records and Tapes.

Record Revolution, 1832 Coventry Road, Cleveland Heights, 321-7661. New LP's and Cassettes, Used Albums, Rock and Roll Clothing, Fashion Accessories.

Body Language, 3241 W. 115th Street, Cleveland, 251-3300. A Store of Essential Body Supplies.

If your business is interested in underwriting a show on WRUW-FM, please contact Neal Filsinger at 368-2208.

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Cabaret Voltaire

by Cliff Faintych

If anyone deserves the luxury of accessibility, it's England's premiere duo, Cabaret Voltaire. Locked away in self-determined exile for over ten years, they have enjoyed cult status as Britain's most elusive tinkerers. Their music, a web of fractured imagery over tape-loop-layerings of "found sound" and inverted rhythms, has been released on a myriad of independent labels. They have also managed to build up a collection of experimental video works, predating by almost a decade the record industry's cannibalization of the medium.

Steve Mallander (Mal) and Richard Kirk, co-conspirators in Cab, have now suddenly decided to reveal themselves for the first time. They recently toured America for the first time ever. Their most recent release, *Microphonies*, compliments the change in attitude by adapting itself to the dancefloor esthetic. Cabaret Voltaire has found a backbeat and their hit single "Sensoria," seems to have given them a whole new audience of Cab fans.

But with accessibility comes a disturbing revelation, and their recent show at the Ritz altered once and for all the subversive posture enjoyed by the group. The whisperings and desperate phrasings that were the trademark of early Voltaire, were suddenly transformed onto a wall of video screens. Linking the stage, the monitors relentlessly spit out arbitrary scenes of parading Nazis and rapidly cut loops of self-inflicted torture. Mal's confined gesturing in front of the stage seemed almost secondary to the mass of images forging behind him. Meanwhile, Kirk played an even lesser role, content to busy himself with the buttons and the knobs of synths and effect generators before him.

The live presentation, a tense and confused atmosphere glued together by driving rhythms, certainly created an impact. But it revealed the seams and threads of a group whose former anonymous facade had made them seem impenetrable.

Talking with them at the Gramercy Park Hotel earlier that day, Mallander, meticulously groomed, sits on the edge of his chair, anxiously awaiting the next question. Kirk lounges comfortably on the couch, exhausted by the barrage of interviews the band has been conducting all day. Not too surprisingly, both pause now and then to watch the imagery on the TV set that sits, sound off, in the corner of the room. Just as I advance the conversation into the realm of their own assemblages, Mal casually produces a Super 8 camera from a bag at his feet and evasively points the thing over my shoulder, nonchalantly clicking away at the usual fire and explosions emanating from the 6 o'clock news. Feeling obligated to comment on the act, Richard responds, "The way we use imagery is not a new idea. We were among the first to use it in the context of inverted rock, but people have been using these ideas ever since video tape recorders were invented." Mal puts down the camera and mentions their personal influences, such as Eno and Holger Czukav.

Cab is about to release their second, more synth-oriented album in England, this month. They played several of the numbers at their Ritz show and drew a rousing response. Both Mal and Richard hedge, however, when asked to place themselves in the current pop context, insisting that their hearts and minds are still firmly tied to the more experimental side of the music industry.

"The ideas and attitudes we have don't mix well with the larger corporate mentality," laughs Richard. His attention shifts suddenly back to the TV screen. A commercial comes on, juxtaposing images in rapid succession. They are seemingly incongruous, but are clever, even provocative. Finally the product is revealed at the end of the piece. Richard smiles. Mal reaches for his camera.

It is obvious that Cab has also utilized their mentor's approach in the covert way they presented their music. While working in the formulative years of Rough Trade, they became an instrumental factor in determining the label's reputation as a leader in the underground music scene. But it wasn't until the release of *Red Mecca* in 1981 that the band discovered their unique approach could be packaged into an album format. Richard talks about the transition. "We reached a certain stage where we felt we couldn't take those ideas much further without repeating oursleves, so we decided to just move off in a tangent.

As a veteran of the video medium, Mal talks about the complications involved in using it now as a promotional tool. "You've got to take it on two levels. The video for 'Sensoria' was made to appease more people. It's not like we make videos for ourselves. We wanted to make a video we could be proud of, but on the other hand, we had people paying for it. They wanted to see something for the money that was being used. So, like the music, we had to strip it down and minimalize it to get it across."

Richard says he and Mal decided in 1983 that it was time to try to reach a wider audience, and accepts full well some of the consequences involved when doing so. "We decided it was time to do something on a larger scale. Preaching to the converted can only be interesting for a certain amount of time," he says. Richard points out that the advancements made in technology have enabled them to branch out and still retain their minimalist edge. "We didn't have much equipment when we started out. It was very cheap and had a reflection on the kind of things we produced.

Cab's path has thrived on this tangential element, whether in concept, production or during performance. Kirk and Mallander have consistently splintered their commentary under the cloak of non-committal observation. Their show at the Ritz reinforced this. The sheer volume of video imagery unleashed on the audience was both compelling and redundant. But what of its meaning? Clubgoers jaded by MTV were neither touched nor alienated by the process, and ardent Voltaire followers were slightly surprised by its timidity. The films provided a tense environment, but ended up being nothing more than audio-visual wallpaper.

WHAT'S NEW AT 'RUW

by Chris Hagen

Thanks to listener support during the 1985 telethon, WRUW has begun a studio renovation project. The renovation of the air studio will be completed by mid-September.

The "new" air studio has many improvements including: better acoustics, shorter wiring runs, ergonomic equipment placement, and several new pieces of broadcast equipment.

The completion of the air studio will mark the end of phase one of WRUW's renovation/improvement plans. Future projects include re-wiring of the production studio, and improving studio-A (used for live broadcasts).

By Spring, 1986, WRUW plans to purchase a microwave studio-transmitter-link. Currently, WRUW transmits its program material from the studios in University Circle to the transmitter site in East Cleveland via special broadcast and control lines rented from Ohio Bell. These lines provide constricted fidelity and have recently become the weakest link in the broadcast chain.

This May, Ohio Bell increased the cost for these lines by 450 percent!!! This rate increase is devastating and will cost WRUW nearly one-quarter of its yearly operating budget.

To counteract this exorbitant increase, WRUW plans to purchase a microwave studio-transmitter-link (STL). This system will pay for itself in just a few years and will benefit WRUW listeners with a greatly improved air signal.

Public Affairs and Specialty Shows

Sunday

12:30 pm SUNDAY MATINEE
David Caban

Enjoy goin to the theater without leaving your home! David Caban is your host for a wide variety of both old and new music from Broadway stage shows and Hollywood movies – music that'll make you smile, laugh, and maybe even sing!

Tune in every Sunday at 12:30 p.m. for the regular show. Tune in the following Sundays at 1:00 p.m. for a Sunday Matinee special feature –Matinee at One: "The words and music of..."

Sept. 29 Oklahoma!
Oct. 20 Annie Get Your Gun
Nov. 10 Mary Poppins
Dec. 1 Cabaret

4 pm CHANK-A-CHANK
Will & Pat Drescher

French music from Southern Lousiana is featured on Chank-a-Chank. Old time Cajun and young Cajun are played with a little information given on the development of this genre of music. Zydeco, the black branch of this music, is also played, adding a "foot-stomping" Carribean-blues flavor to this French mix.

11 pm NOW...NORDINE

Sit back, close your eyes, and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid - it's your old pal Ken...Nordine.

Monday

11:30 to noon TO LIFE

News and information that concern older Americans.

7 pm THE GLOBAL CITIZEN REPORT

A presentation of news, information, and commentary about world development and transformation. Produced by Jordan Davis.

10 pm WALKING DR. BILL'S R&B SURVEY
Bill Anderson

Bill Anderson continues his weekly series of featured Rhythm and Blues artists and labels.

Tuesday

11:30 am CONSIDER THE ALTERNATIVES

Presenting in-depth examinations of the practices and policies of America's citizens, governments, and corporations. Quality reporting from the perspective of sanity. Produced by the Fund for Peace.

7:30 pm JAZZ MASTERS

The history of jazz and the musicians who contribued to it is the focus of "Jazz Masters." Different jazz artists are featured each week.

Wednesday

11:30 am CAMBRIDGE FORUM

Many of today's great public figures - lawmakers, history makers, authors, thinkers - on the stump at Cambridge, Massachussetts. This Fall's series includes speeches by R. Buckminster Fuller, Kurt Vonnegut, Jr., Joyce Carol Oates, and others.

7 pm GAYWAVES

News, announcements, interviews, and special features for Cleveland's gay and lesbian community. If you would like to know more about GayWaves, have comments, or would like to volunteer, contact the producers of GayWaves at WRUW-FM, 11220 Bellflower, Box 100, Cleveland, OH 44106.

10 pm GLOBAL TAXI

Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus & theme.

Thursday

11:30 THE GLOBAL CITIZEN REPORT

Repeat of Monday evening's broadcast.

6 pm THE GREG HOLTZ SHOW
Greg Holtz

Supper-hour polkas, conversation, and happy feet in a show that's really just for the fun of it.

7 pm BLUEGRASS MASTERS

Bluegrass Masters follows the growth and development of bluegrass music from its roots in the early country music through its most modern permutations. Each show examines the work of an influential musician or group in relation to the development of the music as a whole. Hosted by Bob Frank, a foundling member of Cleveland's Hotfoot Quintet.

10 pm THE SWING SHIFT
Forrest Norman

An hours of the best in the big band music featuring swing form the 20's to the 80's.

Friday

11:30 am PUBLIC AFFAIRS FOR PRIVATE PEOPLE

Yes, at last: a free-form Public Affairs show! We receive many interesting shorter programs from around the world, and string them together for this half-hour Friday potpourri. Eclectic education for adults of all ages.

7 pm SCENE AND HEARD

What's shakin' this weekend? Our new Friday evening show gives you new options for goings-on about town. Interviews with artists performing in the area, movie, and theater reviews, and other suggestions to make you weekend wonderful. Brought to you by The Producers of GayWaves.

Saturday

10 am FINNEGAN'S WAKE

An hour of Irish and Scottish folk music, produced, and hosted by John and Judy Zeltler.

10 pm THE KRONOS HOUR

Shattering the illusions of conventional chamber music, the Kronos Quartet has sparked a renaissance in contemporary string quartet composition and performance. Extrordianarily tight, precies, and expressive, Kronos has inspired many contemporary conposers to create new, innovative works to showcase their talent and expand the limits of musical exploration. Their fearless and virtuosic dedication to experimentation is earning them an endearing reputation with a full spectrum of audiences as catalytic, interpretive pioneers in the 20th century music.

The Kronos Hour is a 13-part series featuring live and studio performances of works by Ives, Cage, Bartok, Zappa, Ellington, Webern, Xenakis, Carlos, Crumb, Riley, Monk, Subotnick, Glass, and others. The show is spiced with informal discussions between the musicians and the composers. WRUW is proud to present this thought-provoking and inspiring series of groundbreaking performances by the string quartet that wears sunglasses.

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Program Descriptions

Sunday

2 am — I BRAKE FOR BLONDES
Mom
Heavy metal and history. Waves of 1960's, 1970's, 1980's. Comedies of rarities. Love. Sickness. Death.

7 am — WAKE UP AND LIVE
Pete Wilgus
7-8 am Gospel and spirituals
8-10 am New releases and vintage rock & roll, rhythm & blues, C & W, and classics.

10 am — TIME TRAVEL FOR PEDESTRIANS
Andrew Serafini
Music for THE NOW. Contemporary classical and progressive music. Take a step into the unknown on Sunday Mornings.

2 pm — JAZZ IN THE FAST LANE
Jon Robbins
Features progressive jazz and jazz fusion, with lots of new releases, and an occasional contemporary artist thrown in as well.

5 pm — DEFINITELY DOWNTOWN
Don Sebian
Jazz for early Sunday evening, featuring Bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant garde.

8 pm — INSECURE HILARITY
Larry Collins
"Thru a tunnel that flanges your exit. While you believe you never left but did indeed return. Sometimes interrupted by a bend that seems to trip you thru. But grease would be nice!" -L. Collins

11:30 pm — TWO-BRAINED STEGOSAURUS DRIVE-IN
Randy Woodling
Drop whatever you're doing and take a trip to the Two-Brained Stegosaurus Drive-Inn. Examine the possibilities of space-time exploration as you aimlessly drift toward your goal of disorientation. Don't worry; you'll find your way back eventually. But for now, relax, as obscure relics and long-dead fossils merge with yet unborn ideas, amazing you in the process. Reality is secondary -here and now is where you're at.

Monday

2 am — UP FROM THE ASHES
Dave Horvath
Join Dave for crushing waves of ultra massive high octane metal. Your other brother in rock who likes nothing more than to make your speakers sink into the floor with HEAVY Metal.

5 am — THE 60-MINUTE ZOOM
Diana Hudson
As we start out this morning, far away, getting closer and closer to the speakers, a dark, piercing throb grows darker, and finally takes shape and forms itself into a psychedelic sound experience.

7 am — NOSES IN THE ROSES
Robbie Ernhart
From Jelly Roll to Soul to Rock 'n' Roll. Everything goes.

9 am — THE LUVBADABVA
Steve Mastrioianni
A non-informative, irreverant sampling of Dance, Reggae, Rock, and Jazz musics designed to entertain any hip, unhip, or otherwise hopelessly inept listener.

noon — COVENTRY BLEND
Heather
Free-form sets, with an underlying continuity. (e.g.: Reggae or current rock, or classical music, etc.). I also like to throw in fragmented items like a novelty song, spoken word (w/ hardcore background music), or rap music.

2:30 pm — BAD DNA
Michael Arnovitz
Each week, new releases will be featured, including the newest in independent and underground rock. Bad DNA is a melting pot of music from all over the world. From the twisted sensibilities of the Residents to the hottest 60's retro-rock outfits, your musical palate will drool as you experience the best radio programming available under-water. Easy listening for the entire family.

5 pm — MISTY MOUNTAIN HOP
Rick
What is sound? What is Noise? The church outlawed counterpoint. What is this "good music" that everyone likes so much? Randomly Muck About in the rock side of the library each week with two guys that hope to stretch your ears, assault your frontal lobe, compress your cortex, and send you stompin' down the street in mock horror joy. The fear of the though of missing out is enough to prevent it.

7:30 pm — ANNIE'S BLUES SHOW
Annie Weatherhead
Nothing but the blues.

11 pm — 'ROUND MIDNIGHT
Jeff Payne
Jeff will exclusively feature jazz records that are round and have a hole in the center.

Tuesday

2 am — THE BOB DOBBS RADIO REVIVAL
Randy Woodling & Doug Stanley
Put your hands on the radio.

5 am — THE ONLY MISTAKE
Nicole
A tubby commotion at the feet...reasonable feuding now irrelevant, only sharp scythes and a cold tongue could match this horrid travesty.

7 am — SOCIALLY INCORRECT
Mark Penacho
A refreshing mixture of avant garde hardcore, and post-hardcore and othe musics that people will lie to you when they tell you that you don't fit well together.

9 am — THE TRAIN TO DISASTER
Ivan Vukcevich
2½ hours of your favorite underground rock 'n' roll. Punk, psychedelic, garage, new music, local bands, and more. The home of bands like The Gun Club, The Flesheaters, The Velvets, etc.

noon — PERCEPTIONS
Gary Barkov
Samplings of jazz, blues, reggae, funk, electronic, the avant garde, dance, classical, and other smatterings of genius (i.e. something for everyone to hate). Hard and soft sounds allowed, but rhythm is key.

2:30 pm — STRICTLY DUB
OZ
Rockers in a Rub-a-dub stylee.

5 pm — Dr. Demento
Spike Jones, Weird Al Yankovic, Frank Zappa, Monty Python, Allan Sherman, Stan Freberg, people with green teeth, and the jovial Doctor himself. And, oh yes, it's funny, too....

RANDOM RHYTHMS
7:30 pm — Chris Hagen
Random rhythms, primitive percussion, synthesized sounds, and uptempo beats to get you tapping.

10 pm — THE WAX MUSEUM
Dave Brown
Features rare Rhythm and Blues and Rock & Roll from the 50's and 60s. Not the type of oldies you'll hear on the other stations.

11 pm — THE HARD STUFF
Josh Bayer
Musical herpes to sterilize small animals. Also useful in alienating friends, neighbors, and other burdensome figures of authority.

Wednesday

2 am — AFTER HOURS
Flannery O'Connor
A free form mix of folk, country, R & B, and R & R.

5 am — UP THE PACE
Joe Banks
Some of the more active new music in modern alternative for those listeners who need more than three cups of coffee to wake up from 5 - 7 am. Guaranteed to get the adrenalin going.

7 am — SUBTRANEOUS SIDE
Mandana Khay, ...
Modern free form. Mixture of modern pop and dark music.

9 am — LET THEM EAT CAKE
Antoinette Wishner
Sweets for the masses, let them hear pop. Tooth decay and more. You'll lose your head!

noon — PLEBIAN POP
A & Em
New music for those flirting with the lower gentry. A crop of indies, and imports for serf and plow horse alike.

2:30 pm — RUDE BOY'S REVENGE
Tommy Angeles
Skank along with Tom all afternoon for SKA and reggae.

5 pm — BABY'S NEW SHOES
Neal Martin
Modern Pop music with the focus on the latest import and domestic releases. Monthly specials featuring the career output of a single artist or band. Non-synth in orientation, "New Shoes" ranges from light and airy pop to dirge swamp music, featuring mostly independent label bands. Fun, weird junk and Feedback are in. Sex and Drugs and Rock 'n' Roll are out.

7:30 pm — BIRD CALLS
Bill Anderson
A program inspired by Charlie Parker, Duke Ellington, Charles Mingus, Thelonious Monk, and other creative musicians.

11 pm — AUTOMATIC PICNIC
Catherine Butler
Stream of consciousness radio. The musics say it all.

Thursday

2 am — THE BURNING GARAGE
Pete
Small name and local rock 'n' roll & punk bands, with emphasis on underproduced garage & live recordings. Also classic rock and blues from the 60's and 70's.

5 am — DREAMS OF SOPHISTICATION
Douglas Lape
A musical Wake Up Call. Arrives early, won't jar your nerves, won't insult your intelligence. Features rarities, electrified pop, live selections, old new wave, and assorted treats, too! Entertaining and generally optimistic.

7 am — POST-HYPNOTIC DRIP
Joe Jurczyk
"The remains of what was once civilization lie here. The people died, the noise survived. Dirt."

9 am — CULTURAL BAGGAGE
Edie Vargo
From the jungles of sumatra to the wastelands of the Sahara, it follows you. A free form mix of music from around the globe, featuring an eclectic melange of jazz, folk, progressive, and innumberable transitional styles. Have you made your reservations?

noon — RADIO PRAGUE
Thomas Hmiel
A show dedicated to creating a toothpaste that fights communism. Modern pop in a mid-afternoon mix. Czech it out.

2 pm — BUTTERED SCONES FOR TEA
Sabrina Flagg
Progressive, avante gard, jazz, and folk. Also various other weirdness, with no visible self promotion.

4 pm — WILD GRAVITY
Rick Taylor & Jeff Bennett
A show for hepcats and those of similar inclinations. Afternoon fun featuring modern garage and music from the world underground (and listen for the sneaky subliminal stuff).

7:30 pm — WHEN THE ROSES BLOOM AGAIN
Cousins Dave & Dan Wilson
Country music, roots & branches: old-timey, bluegrass, cajun, rockabilly, western swing, Tex-Mex, ragtime, Hawaiian, acid banjo....

11 pm — GREY AT PRESENT
Scott Larson
A psychotronic mess of music. Capricious programming for people looking for a little more than just David Letterman on a Thursday night. Your tupperware will never be the same.

Friday

2 am — THE WET STUFF
Mom
Four decades of hard wave, soft wave. psychedelic, metallic dissolutions to decetpive love songs and warped space.

5 am — DEEP WINE LIST
Mike Zannoni
Continuing in the Deep Wine List Tradition, the durability of vinyl polymers will be proven week in and week out. Concentrating on releases from a select group of artists. Mike manages to deliver a very constant stream of glossy pre-programmed pop music. Don't expect a lot of hype and new releases, just Mike and his own special concept of Radio.

7 am — LIVE FROM THE VATICAN
Doug Stanley
scarybelowundergroundnew/oldoffensivefast-loudd hardcorethrashanti-parentgaragepunk-basementindustrialpoprocknoiserollskankcrash-burndleyippeeherewegomusic, YEEAAAHHHI

9 am — AN ISLAND IN THE MOON
Ron Emoff
Broad range of various music. There must be some musical similarity between Mozart and James Brown.

noon — THE WREAKAGE HEAP
Mark Gromen
Spanning the globe to bring you a constant variety of loud music. The human drama of interviewing manical musicians. The thrill of newly released imports and the agony of thrash metal. This is Mark Gromen's wreakage heap.

2:30 pm — GLITCH
Lisa Merringer & Will Bradlee
Neo-reggae. Psycho-pop. Eclectic polyroumers, and other mischief.

5 pm — THE MISH-MASH HOUR
Brian Azzarello
Not for the aloof. A mixed-up, freeform kaleidoscope of syncopated sonic exhoes designed to knock you out of sync, put you one step behind and one step beyond.

7:30 pm — YOUR FAVORITE REBELLION
Joe Riznar
30 years of sound in motion with heavy emphasis on today's bottom 40. Surfadelic punkability, experimental bubblegum, and more. Tune in or drop out.

10 pm — DOWN BY THE CUYAHOGA
Jim Szabo
One of Cleveland's top jazz shows, with each week's program featuring salutes to the old masters and in-depth examinations of new releases. Complete jazz calendar at midnight.

Saturday

2 am — DARE WAVES
Neal
Music for cybernauts all across Clevo. Featuring the entire spectrum of electronic music, from modern to industrial to progressive to outer space with the emphasis always on the newest of the new releases.

6 am — diversified, inc.
Wade
A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting, and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant garde, etc.

11 am — ROLL AWAY THE DEW
Cousin Jimmie Wilson
In addition to plenty of Bluegrass and Newgrass music, Cousin Jimmie plays many modern country artists and contemporary folk music performers. A little country music history is also slipped in each week.

3 pm — SMUGGLING
Herb
Music of Bob Marley, Iroy, Steel Pulse, Black Uhuru, Gregory Isaacs, Melodians, and more!! A rockers afternoon every Saturday.

5:30 pm — MUSICA ZA JEBOTINU
Ched
A diversified foray into bump & grind, shuck & jive, and espionage. Featuring the best in new releases in funk, reggae, and twelve-string pop as well as the absolute worst of the old.

7:30 pm — GETTIN' FUNKED UP
Bubba Brown & the Can-Go Kid
Bad Bubba Brown and the Can-Go Kid host this show of high energy music with a funked up beat. Guaranteed to put pep in your step. Requests are always welcomed.

11 pm — HOOTENANNY
Greg Slawson
Hootenanny features primarily guitar-oriented music, ranging from punk rock to bluegrass. The emphasis is on non-commercial, non-trendy music with roots, soul, and most importantly, sincerity. We are open to requests and suggestions, so call up!

WRUW-FM 91.1

368-2208 1985

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 am	M. Mom I Brake For Blondes BREAKING FOR HEADBANGERS	Dave Horvath Up From the Ashes HARD ROCK	Randy Woodling & Doug Stanley The Bob Dobbs Radio Revival CONTUMELIOUS	Flannery O'Connor After Hours FREE FORM	Pete The Burning Garage NO SYNTH DRUMS	Mom The Wet Stuff SWEATROX	Neal Dare Waves CYBERNETIC WAVE	2
3								3
4								4
5		Diana H. The 60 Minute Zoom HOTASH	Nicole D. The Only Mistake STRUCTURE IN COMMOTION	Joe Banks Up the Pace WAKE YOU UP MODERN	Douglas Lape Dreams of Sophistication ROCKING POP TUNES	Mike Zannoni Deep Wine List SOPHISTICATED		5
6							Wade Tolleson diversified inc. FREEFORM	6
7	Pete Wilgus Wake Up and Live FREEFORM	Robbie Ernhart Noses in the Roses YOU NAME IT	Mark Penacho Socially Incorrect SKETCHY	Mandana Khayam Subterranean Sideshow MODERN	Joe Jurczyk Post-Hypnotic Drip MUSIC FOR DICING AND SLICING	Doug Stanley Live from the Vatican BAD MUSIC WITH BAD WORDS		7
8								8
9		Steven Mastrolanni The Luvbadabra JESUS REMIX	Ivan The Train to Disaster PSYCHEDELIC	Antoinette Wishner Let Them Eat Cake MODERN POP	Edie Vargo Cultural Baggage GOES ANYWHERE	Ron Emoff An Island in the Moon FORMFREE		9
10	Andrew Serafini Time Travel For Pedestrians PROGRESSIVE AVANT-GARDE						Finnegan's Wake	10
11		To Life	Alternatives	Cambridge Forum	Public Affairs	Private People	Cousin Jimmy Wilson Roll Away The Dew COUNTRY/FOLK	11
N	David Caban Sunday Matinee SHOWTUNES	Heather Coventry Blend EX COMMUNICA-TAD	Gary Barkov Perceptions FREEFORM	Em & A Plebian Pop POP FOR PLEBIANS	Thomas Hmiel Radio Prague DECADENT CAPITALIST MUSIC	Mark Gromen The Wreckage Heap HEAVY METAL		N
1 pm								1 pm
2	Jon Robbins Jazz in the Fast Lane PROGRESSIVE				Sabrina Flagg Buttered Scones for Tea ART FOR ART'S SAKE		Live From Studio A	2
3		Michael Arnovitz BAD DNA EASY LISTENING	OZ Strictly Dub REGGAE	Tommy Angeles Rude Boy's Revenge SKA & REGGAE		Lisa Mehringer & Will Bradlee GLITCH ADVENTURES IN SOUND	Herb Smuggling REGGAE	3
4	Will Drescher CAJUN-ZYDECO				Rick Taylor & Jeff Bennett Wild Gravity NEW FRONTIER			4
5	Don Sebian Definitely Downtown JAZZ	Rick LeFauve Misty Mountain Hop INDUSTRIAL	Dr. Demento The Dr. Demento Show DEMENTED	Neal Martin Baby's New Shoes MODERN POP		Brian Azzarello Mish Mash Hour BUSINESS AS USUAL	Ched Stanisic Musica Za Jebotinu BANG THE GONG	5
6					The Greg Holtz Show POLKAS			6
7		Global Citizen	Jazz Masters	GayWaves	Bluegrass Masters	Gay Waves		7
8	Larry Collins Insecure Hilarity UH...?	Anne Weatherhead Annie's Blues Show NOTHING BUT THE BLUES	Chris Hagen Random Rhythms INDUSTRIAL BEAT	Bill Anderson Bird Calls BIRD CALLS	The Wilson Boys When the Roses Bloom Again BLUEGRASS	Joe Riznar Your Favorite Rebellion ASSORTED ROCKS	Bubba & the Can-Go Kid Gettin' Funked Up HIGH ENERGY	8
9								9
10		Walking Dr. Bill's R&B Survey	The Wax Museum	Global Taxi	The Swing Shift	Jim Szabo Down by the Cuyahoga Jazz Calendar at Midnight JAZZ	The Kronos Hour	10
11	NOW...NORDINE	Jeff Payne 'Round About Midnight COOL JAZZ	Josh Bayer The Hard Stuff THRASH	Catherine Butler Automatic Picnic MISC. MUSICS	Scott Larson Grey At Present PSYCHOTRONIC		Gred Slawson Hootenanny ROCK & FOLK WITHOUT THE DRESS CODE	11
M	Randy Woodling Two-Brained Stegosaurus Drive-Inn LOST IN SPACE		The Heavy Stuff					M
1 am								1 am

Minimum Tonic

by Don Sebian

So anyway, I was browsing through some of my older stuff recently and happened upon Jerome Cooper's *The Unpredictability of Predictability* (AT-1002) which believe it or not, is already six years old. As far as solo improvisation LP's are concerned, it is certainly one of the most enjoyable, especially Side 2 (being Bert the Cat). This doesn't even mention the fact that the LP is essentially a percussion date. I guess the thing that really surprised me, relative to its age, was the label. It was put out by the appropriately named independent record label ABOUT TIME records. Now these guys have very slowly been putting out one excellent LP after another for years and years. Slowly being the key factor here. The Henry Threadgill Sextet comprised two of the other releases; *When Was That?* (AT-1004) in 1982 and *Just the Facts and Pass the Bucket* (AT-1005) in 1983 with Craig Harris, Olu Dara and others. And if I'm not mistaken AT also sponsored Ronald Shannon Jackson's debut Eye on You (AT-1003). Not a bad track record.

Well these people must be getting pretty self-assured now that they're blazing their way towards double digit releases. AT-1006 rolled into the stores a couple of months ago and may represent AT's largest coup yet. With little fanfare and even less press, AT has provided the vehicle for the domestic debut of the William Breuker Collective. Although, the WBC has not been on the cover of *Time* or any of the fast track late night talk shows, you may want to give them a bit of your attention. Especially, I note, if your tastes run to early Carla Bley, Vienna Art Orchestra, Art Ensemble of Chigago, Henry Threadgill, Charles Mingus and, to represent diametric opposition, the Microscopic Septet. You know the kind -- highly aggressive, well played, fast-paced music with rapid fire sarcastic derivations implanted every eight bars or so immediately preceding "stop on a dime" obtuse momentum changes that provide short concise solos, thrill-a-minute dynamics, enough humor to keep you from over-intellectualizing and very few other people left in the living room when it's over. (Usually, the Microscopic Septet does not cause their last effect anywhere near to the extent the other mentioned musicians may; audience specific, to be sure.

The subject? The subject? The subject?

Was. Is the William Breuker Collective.

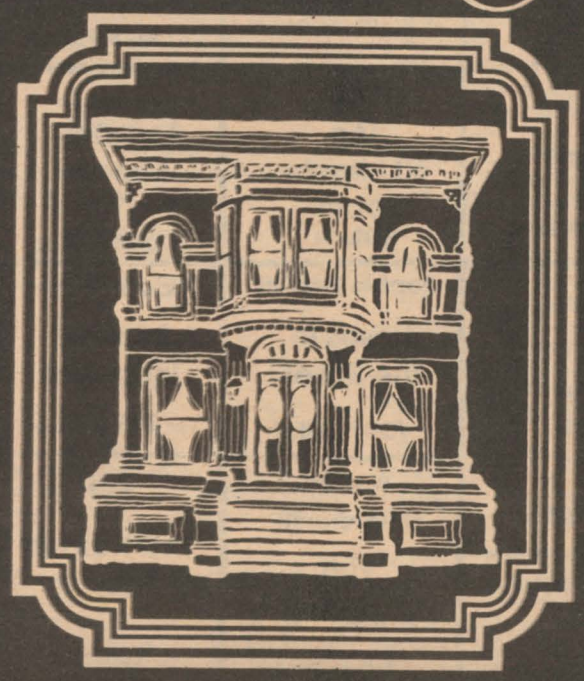
Now you'll run into some of those academic types who'll quibble that this isn't jazz (too much derivation from non-jazz sources, old bean, tut tut and all of that). In a sense, it's true because you'll hear/find marching band music, tangos, movie themes, classical music and Tin-Pan Alley; but it's great and WBC doesn't just caricature the material, they transform it, integrate it and provide alternative audio and visual (I'm told) perspectives to the music that increase one's appreciation and enjoyment. Not bad for a band from Holland.

In case anyone is interested in pursuing actual comprehensible discussions of Mr. Breuker's work, origins, ties with the Global Unit Orchestra, etc., I would refer them to a couple of articles by Gary Giddins. The first appears in his 1981 Oxford Press Book, *Riding on a Blue Note* and is an article entitled "Breuker Battles the Bourgeoisie". The second appeared in the November 15, 1983 edition of the *Village Voice* and is entitled "Eclecticism: Ancient to the Future".

Now, interestingly enough, a number of Breuker's import releases appeared mystically in the U.S. stores around the time of the ABOUT TIME release. Breuker records had been impossible (or at least extremely difficult) to find prior to that. The only ones I had seen, in fact, were purchased in Europe and brought back for a friend for another friend (the implied leverage, and counter obligations of bringing records back for someone else from overseas is a bit staggering to me, at least). O.K., anyway, the imports now popping up include, but are not limited to, *Driebergen-Zeist* (BVHaast 050) featuring a rendition of "Creole Love Song" among other things and *William Breuker Kollektief featuring Hank de Jonge and the Vera Beths String Quartet* (BVHaast 044). Both LP's are of similar quality as the ABOUT TIME release. The evasive BVHaast *Live in Berlin* LP remains nowhere to be seen. The band's American appearances are even more scarce than their records, 1977 and 1983 being the only New York concerts to date.

Give them a listen, they may be just the thing for a cross-country drive.

the BOARDING HOUSE



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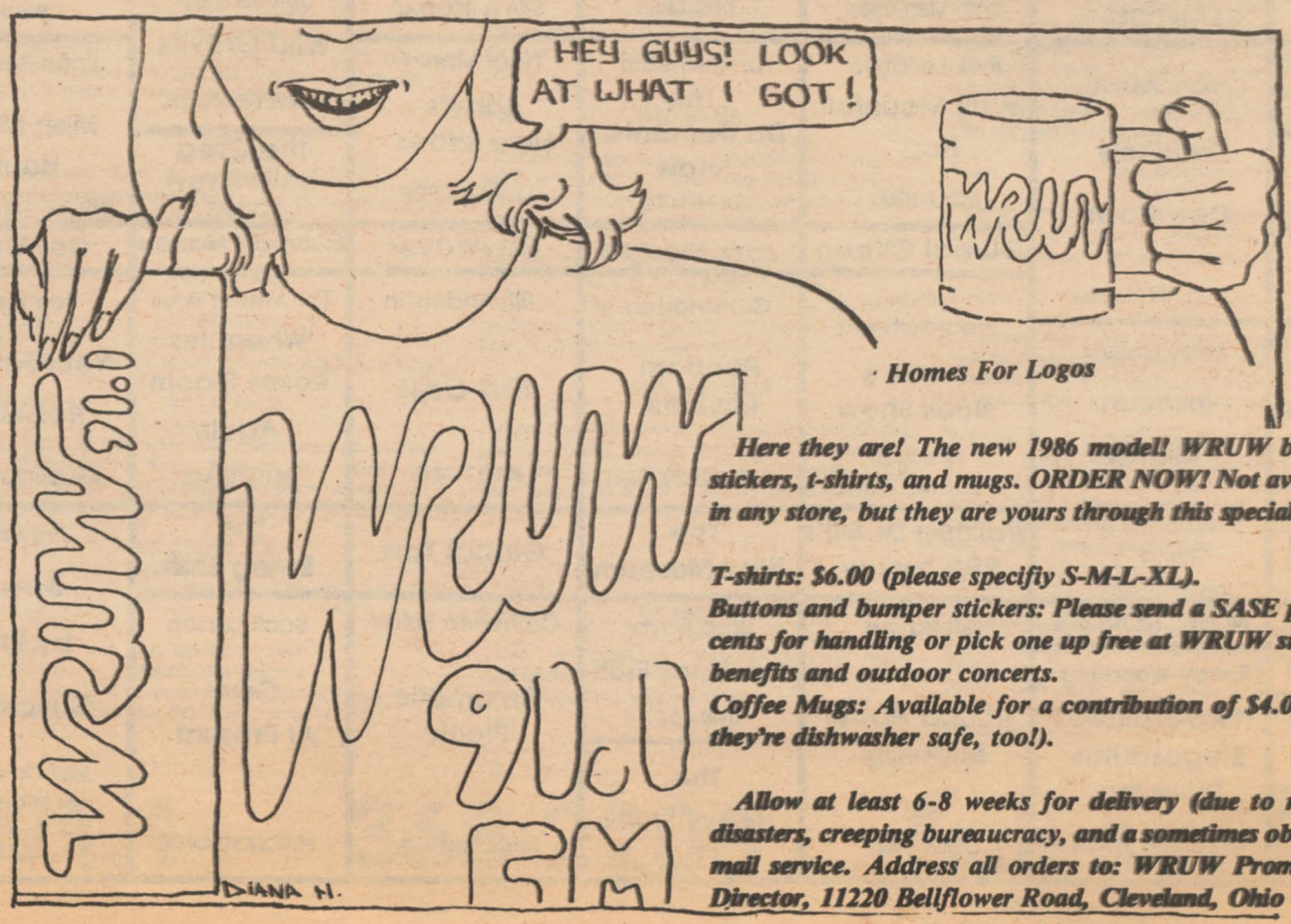

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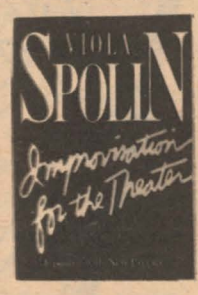

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